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KUNKEL'S Musical Review

JANUARY, 1904

Vol. 28

Whole No. 300

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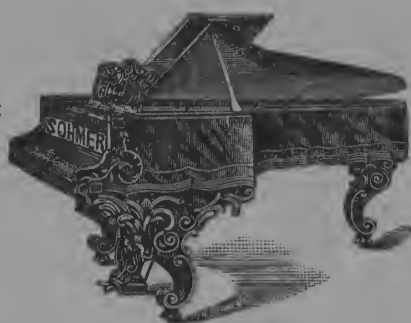
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WEBER & FIELDS had a costly experience in connection with Patti's concert at their West End Theatre says *Music Trade Review*. Although Mr. Weber and Mr. Fields each bought a box in their own theatre, paying cheerfully \$500.00 each, the total advance sale up to the time the concert was supposed to commence, was less than three thousand dollars. The time scheduled for the concert was 2:15, but it was postponed until three o'clock, because Mm. Patti lived up to the clause in her contract which stipulated that she shall receive \$5,000 before going on for each concert. The suggestions of Messrs. Weber and Fields that it was necessary for the Madame to become ill fell on deaf ears. She refused to be ill, and in fact was very much alive to the amount of money she required.

Weber & Fields had no other recourse but to write out a check for the \$2,000 deficit.

Then they sat in their stage boxes, surrounded by other smiling families, and looked things at each other across the theatre.

Including the \$800 spent for advertising and the \$1,000 for the boxes, the concert was costing them more than \$4,000. Mm. Patti sang joyously. She sang for about twenty minutes. That made a cost to the music-loving music hall proprietors for \$200 a minute.

Those notes of hers came very high, but they did not go to protest. "The boys" were game. "We were stung again," said "Joe" Weber. "But don't you care. Say, the Schubert Serenade was fine. It cost us \$879.50, as near as I can reckon, but it was always a favorite of mine. 'Home, Sweet Home,' is very affecting the way she sings it. I never realized how valuable it was before. When sweetened to the tune of about \$1,000."

"Oh, well," said Mr. Fields, "it was a fine concert. The highest-priced one I ever

attended. I never cared very much for concerts, and I don't think I shall go to any more this winter. I haven't the time."

THE concert business is reported to be unusually poor in London this winter. This unfortunate state of affairs is, no doubt, due in part to the foolish antics of some of the concert givers. The latest fad is, it seems, the "Interval." During this interval the artist holds a reception in his or her room or wanders up and down the concert hall exchanging greetings with friends. These attempts to introduce social features into concerts may interest a few, while the audience as a whole frets over the waste of time. It is to be hoped this "fad" will not become popular here.

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JANUARY, 1904.

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Vol. 28

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THOMAS M. HYLAND, . . . EDITOR

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MUSIC-BLIND EAR.

A Mm. Blauvelt, speaking of the value of instruction in singing, aside from considering the attainment of the correct method of the art, recently said to a New York interviewer: "There are many reasons why I should advise young girls to sing. Not the least important is that it is good for the physical health. I have known many a person to have been saved from consumption by a course of singing lessons, for they tend to establish the correct use of the voice, as well as stimulate the natural love for music. In every one there is a germ of power to appreciate the finest music, and the easiest way to express that appreciation is with the voice. All are capable of being taught to sing—to express spontaneously the finest emotions.

'I said, all are capable of learning to sing,' but to this I make one exception. The person whose ear is physically defective not only should not try to learn singing, but can not learn. In regard to this I recall an instance told me by Mm. Fursch-Madi. She knew a young woman who had a most beautiful voice, but she not only could not carry a tune, but when she made an approach to accomplishing it she always sung off the pitch. She had a fine teacher, and studied most conscientiously, but she was almost in despair. At last, by the advice of Mm. Fursch-Madi, she consulted an aurist. He made a thorough examination of her ears, and discovered that there was some malformation in the inner ear. The sound waves, as they struck the drum, produced wrong impressions. She sang just as she heard, which was incorrectly. She gave up singing, and devoted herself to the piano. As she had the notes to guide her she was not dependent upon her ear, and so, while her

singing was a failure, her music was a success, and today she ranks as one of the leading pianists in Europe.

"I am a great believer in slow, healthy, consistent development. There is no 'royal road to learning,' and it is only by diligent study and incessant work that one is able to grasp the inner meanings of harmony. With musical intelligence, artistic sensibility, and perseverance, it is almost possible to create a voice. Then, too, the taste is improved by contact with what is elevated and refined, and the power to express the soul's emotions is gradually developed."

THE PLAINT OF THE SINGING TEACHER.

The question why so few young men of the better sort are attracted to the vocal profession is thus answered by H. W. Greene: "Because of the enormous competition of mediocrity, the cultured and capable professor cannot live in keeping with the dignity of his calling when competition governs his income. The college professor has no competition; his stipend is assured, and his mind open to the service of his appointment. It should be so with the professor of singing. Not until the teacher of singing has knocked at the door of the university and been admitted, or has created a university of his own, the stamp of which is on a par with that of any other institution, or finds a system by which the public may be made to discriminate between real and assumed work, will he be accorded the position artistically, as socially, to which he is entitled. Then will the careful parent be willing to have his boy adopt music as a profession." Mrs. Townsend Tagliapietra has been corresponding with President Hadley of Yale University on this subject. He has written to her as follows:

"To the matter of a professorship of vocal music, to be developed with the same degree of excellence that we are striving to obtain in the other section of our department of music, is one which I have frequently discussed with members of our faculty of music. We cannot undertake to establish such a professorship without endowment. As things stand, it is a question of money. The fund necessary for the proper endowment of a professorship at Yale is \$100,000. This allows \$3,750 for the salary, which is at the present the rate that our full professors are paid, and a few hundred dollars more, ac-

cording to the rate of interest, for incidental expenses to assistants.

FROM a letter recently sent to the Gregorian Review, by order of Pius X., it seems that a decree is soon to be issued regarding reforms in church music all over the world. The friendship of the Pope for the famous composer, Maestro Perosi, whom he has received frequently in private audience since his election, has resulted in the framing of several laws regarding the kind of music which is to be used in churches.

The simplicity of Gregorian chant receives great praise from the Pope, while the less solemn but more melodious compositions of Palestrina are allowed where they can properly be executed. All operatic and profane compositions are to be barred from the churches during religious ceremonies, especially in Italy, where the custom of gaudy and absolutely profane performances at great religious celebrations has gained prevalence.

THE New York public has welcomed four new violinists and will be glad of the announcement that we are to hear a new 'cellist. Pablo Casals, of Barcelona, Spain, made his debut at the first of Mr. Franko's concerts of old music at the New Lyceum Theatre, on the afternoon of Jan. 12. Senor Casals is about 26 years old and has achieved extraordinary success on the other side in an extensive repertory. That he is a musician as well as a virtuoso will be realized when it is known that the medium through which he will introduce himself is the Hydn concerto. The selection fits into Mr. Franko's scheme perfectly and will be "in the picture." Mr. Franko will announce his entire programme shortly.

THE Centenary of Hector Berlioz has given us a better insight to the works of that great French composer than we have ever enjoyed before. December 11, 1803, the day of his birth, was the first of the most remarkable ten years in the history of music, culminating as they did in the birth of Wagner, 1813. Between Berlioz and Wagner came Chopin, Schuman, Liszt, Mendelssohn and a large number of lesser lights. Berlioz is remarkable in the same way that Beethoven and Bach are unique. They were path-finders; and only those who know musical history intimately know how little there was behind

them. From the predecessors of Bach and Handel those two illustrious characters got little, if anything. Haydn created the symphony form; but what in this was there to lead any one to believe that from this would be evolved a Beethoven? In the same way Berlioz stood—a colossal peak, created by his own genius and originality. Programme music, as given us by Berlioz, has made few advances even in the ultra modernity of Richard Strauss, and what Berlioz was as composer pales besides what he did for instrumentation.

THE opening of the opera season in New York this year has been of distinct interest for a great many reasons, principally because it has brought to our shores one of the greatest conductors living, Felix Mottl; it has also

brought the greatest tenor living, Caruso; and numerous others who come into this class. It also marks the presentation in America of "Parsifal," and Conried has really serious ideas of doing more for the young American singer than any one in the past has done.

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THE THEORY OF THE PULSE ORIGIN OF RHYTHM.

The theory of the pulse origin of rhythm must stand or fall according as the evolutionary record is negative or affirmative. The beginning of our sense of rhythm, its first cause and effect, must be sought there where conscious mind has not meddled.

Since the fourth century before Christ says an exchange the speculation has been found fascinating, of attributing our sense of regular recurrence to the pulse within us. The speculation has awaited so long for tangible proof through reasons too many to be mentioned here.

To turn this speculation into a theory which is sound, it is patent that one thing is primarily necessary: The clock-time beat of the zoological rhythm must be found mirrored in the clock-time beat of its arterial ebb and flow. Sensory impressions from without leave their influences on the brain. Sensory impressions from within must do so also. The brain externalizes the effect of these influences. The savage sees color and paints his face; hears sounds and makes them. What more natural than that the recurrence which he feels within should by subconscious analogy be externalized also! The color pigment seen he adds to his skin, a tree, or anything paintable. Recurrence he combines with extraneous matter, with which it can not to inconveniently be combined. He dances in time, he emits sounds in time.

It is true that a sense of recurrence is found so low down in the animal series as to be an attribute of the insect family. It seems more than a coincidence that here also is found the first circulatory system complete, a heart with valves and blood vessels, a nervous system coupled with the sense of hearing. Does the grasshopper's, the cricket's chirp, tally in time with the thumping which his valvular heart delivers against his nervous system? The circulatory system of the insect world has been investigated to a degree. The time rate of its calls and cries has received more attention from scientists than the calls, songs or cries of any other branch of the animal kingdom, not excepting birds. Unfortunately in this investigation, a watch has for the first time been a nuisance in the world's time taking, inasmuch as the second hand of a watch can furnish only one time rate per minute. To say that *Stenobothrus Melanopleurus* utters three to four notes a second, probably means an exact number at 80 beats per minute, or 90, or whatever the case may be. In spite of this difficulty there is an undoubted connection between the clock-time rate of the insect pulse and the clock-time rate of the insect rhythm. The question that next follows is: Does the insect world externalize that sense of recurrence in combination with any other sense besides that of hearing? The glow worm, did it glow at will, would it glow with regular recurrence? The investigator decided by circumstantial

evidence that it must. She found that it did. The glow from glows it glows at will. In the family of Lampyridæ it does so rhythmically. The *Luciola Italica* glows 80 to 100 times a minute when it is not using its lantern to light its way over a snag, etc. This latter rate tallies with the time rate of the general insect pulse, which strangely enough stands close to the human pulse limits.

So far as man is concerned, the most useful data regarding his rhythmic output are those furnished by the metronomic markings of musical compositions. It is here, and here only that the brain has been able to systematically externalize the rhythm most natural to it with a sense of method and order approximating instrumental exactitude, and capable of an exact measure and expression in number. Now these metronome markings offer a most startling fact, in that nearly all of them are placed within the region of the average daily pulse, considered in its cycle of daily unpathological variation, from a little below 60 to a little above 90 beats per minute. They all fall within the pulse rate as it is when it is hastened by exercise or alcoholic liquors; and under these affecting circumstances many a composer has composed. Beethoven thought out his themes while walking vigorously around the Ringstrasse, Vienna. Composers of opera have composed while gesticulating violently the parts. Many did not hesitate to work under mild alcoholic stimulants. Within the normal

pulse rate, forty metronome markings of twelve Beethoven sonatas stand; the average of fifty numbers of Handel's "Messiah" is exactly 72½ beats per minute—precisely the rate of the average, normal adult pulse. It is the same with thirty-three metronome markings of Bach vocal scores taken at random while at the Bach Festival at Bethlehem. It is so with 99 per cent of the metronome marks given to seven hundred and fifty hymns in a hymn book that was edited with the critical supervision of Mr. Horatio Parker and Mr. Arthur Whiting. It is an interesting fact connected with the markings of his hymn book, that they average from 72 to 100 instead of from 60 to 90 beats per minute, the editors having been evidently anxious to give the hymns an impetus which the congregation would not damage later by dragging.

The confessed time in which band conductors conduct their popular marches is from 62 to 72 beats per minute. When they wish to enliven their time they double the rhythm, thus keeping the clock-time beat still intact. The writer possesses data which seem to show that verbal rhythm follows the same rule, Mr. Sidney Lanier having so beautifully prepared the way in his *Science English Verse*, by showing that "verse is such things as music is made of."

The suggestion these facts call forth are of course unlimited. With one of them we will end. Is a twilight song not calm? Is a roystering ditty not fast? A twilight pulse is fast.

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William Tell

3

TO THE CHASE.

Notes marked with an arrow (↘) must be struck from the wrist.

JEAN PAUL.

Allegretto. M.M. ♩ = 152.

The musical score is written for piano and violin. It consists of four systems of music. The piano part is in the lower staff, and the violin part is in the upper staff. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked 'Allegretto' with a metronome marking of 152 beats per minute. The score includes various musical notations such as dynamics (f, mf, p, ff), fingerings (1-5), and pedal markings (Ped. *). Arrows (↘) indicate notes to be struck from the wrist. The score is published by Kunkel Bros. in 1903.

ff
Ped. *

* Ped. * Ped. * Ped. * Ped. *

p ff
Ped. * Ped. * Ped. Ped.

pp ff
Ped. * Ped.

L'istesso tempo.
f
Ped. * Ped. * Ped. * Ped.

armonioso.
mf
Ped. * Ped.

PEASANTS DANCE.

5

Moderato. M.M. ♩ - 160.

The first system of musical notation for 'PEASANTS DANCE'. It consists of a grand staff with a treble and bass clef. The time signature is 3/4. The tempo is Moderato, marked with a metronome of 160. The music begins with a piano (p) dynamic. The right hand plays a series of eighth notes, while the left hand plays a steady eighth-note accompaniment. Fingering numbers (1-5) are indicated above the notes. Below the staff, there are six 'P *' markings, each aligned with a measure of the left hand.

The second system of musical notation. It continues the piece with a piano (p) dynamic. The right hand features more complex figures, including some sixteenth notes. The left hand continues its accompaniment. Below the staff, there are eight markings: 'P *', 'P *', 'P', 'Ped *', 'Ped *', 'P *', 'P *', and 'Ped *'. The 'Ped' markings indicate where the sustain pedal should be used.

The third system of musical notation. The right hand continues with eighth-note patterns. The left hand has some rests in the middle of the system. Below the staff, there are four markings: 'P *', 'Ped *', 'Ped *', and 'Ped *'. The 'Ped' markings indicate where the sustain pedal should be used.

The fourth system of musical notation. The right hand continues with eighth-note patterns. The left hand continues its accompaniment. Below the staff, there are eight markings: 'Ped *', 'Ped *', 'P *', 'P *', 'Ped *', 'Ped *', 'Ped *', and 'Ped *'. The 'Ped' markings indicate where the sustain pedal should be used.

The fifth system of musical notation. The right hand continues with eighth-note patterns. The left hand continues its accompaniment. Below the staff, there are eight markings: 'Ped *', 'Ped *', 'Ped *', 'Ped *', 'Ped *', 'Ped *', 'Ped *', and 'Ped *'. The 'Ped' markings indicate where the sustain pedal should be used.

The sixth system of musical notation. The right hand continues with eighth-note patterns. The left hand continues its accompaniment. Below the staff, there are eight markings: 'Ped *', 'Ped *', 'P *', 'P *', 'Ped *', 'Ped *', 'Ped *', and 'Ped *'. The 'Ped' markings indicate where the sustain pedal should be used.

6

f *p*

f *p*

pp *p* *pp* *f* *pp* *p*

Ped

pp *f* *pp* *p* *p*

Ped

IDYL.

Andante. M.M.-46.

p *p* *tratt.* *tranquillo.*

Ped. *Ped.* *Ped.* *Ped.*

First system of musical notation, piano part. The right hand features a complex melodic line with triplets and sixteenth notes, marked with a piano (*p*) dynamic. The left hand provides a harmonic accompaniment with chords and single notes. Pedal markings include "Ped" and "* Ped." with asterisks.

Second system of musical notation, piano part. The right hand continues the melodic development with more triplets and sixteenth notes. The left hand accompaniment remains. Pedal markings include "* Ped." and "Ped" with asterisks.

Third system of musical notation, piano part. The right hand continues the melodic line. The left hand accompaniment includes woodwind entries: "Oboi solo." and "Flute solo." followed by "Oboi solo continued". Pedal markings include "* Ped." and "Ped*" with asterisks.

Fourth system of musical notation, piano part. The right hand features a dense texture of sixteenth notes, marked with a piano (*p*) dynamic. The left hand accompaniment includes triplets and sixteenth notes. Pedal markings include "Ped." and "Ped." with asterisks.

Fifth system of musical notation, piano part. The right hand continues the dense texture of sixteenth notes. The left hand accompaniment includes woodwind entries: "Oboi." and "Flute." followed by "Oboi." and "Ped*" with asterisks. The system concludes with the page number "462-9".

[illegible]

The musical score is for a piano introduction and a waltz section. It features a treble and bass staff. The introduction begins with a treble staff playing a melody and a bass staff providing harmonic support. The waltz section follows, characterized by a 3/4 time signature and a key signature of one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings like 'Ped.' (Pedal) and 'simili.' (simile). The waltz section is marked with a '6' indicating a six-measure phrase. The score is written in a style typical of early 20th-century musical notation.

The musical score for 'The Rose Tree' is presented in a single system with two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It contains a melody with various ornaments, including grace notes and slurs. The lower staff is in bass clef and provides harmonic accompaniment with chords and single notes. Pedal points are indicated by 'Ped.' markings at the beginning and end of the piece, and by asterisks (*) at specific intervals. Fingerings are indicated by numbers 1-5. A '3' indicates a triplet. A 'P' marking appears in the lower staff. The score is a black and white reproduction of a printed musical manuscript.

First system of musical notation. Treble and bass staves. Treble staff contains complex arpeggiated figures with fingerings (1-5) and slurs. Bass staff contains chords and single notes. Pedal points are marked with asterisks and the word "Ped." below the staff. A piano dynamic *p* is indicated in the middle of the system.

Second system of musical notation. Treble and bass staves. Treble staff continues with arpeggiated figures. Bass staff has chords and notes. Pedal points are marked with asterisks and "Ped." below the staff. A piano dynamic *p* is at the start, and a fortissimo dynamic *ff* appears at the end of the system.

Third system of musical notation. Treble and bass staves. Treble staff is marked "Tromba." and "ff". It contains a melodic line with slurs and fingerings. Bass staff has chords and notes. Pedal points are marked with asterisks and "Ped." below the staff. Dynamics include *ff* and *fp*. The system is labeled "HUNTING SONG." and "Allegro vivo - 138." above the staff.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings. Bass staff has chords and notes. Pedal points are marked with asterisks and "Ped." below the staff. Dynamics include *f* and *p*.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings. Bass staff has chords and notes. Pedal points are marked with asterisks and "Ped." below the staff. Dynamics include *f*. The system is labeled "462-9" and "Edition H" below the staff.

This image shows a page of musical notation for a piano piece, likely from a 19th-century manuscript. The page contains four systems of staves, each with a treble and bass clef. The music is characterized by dense, complex chords and rapid passages. Dynamic markings such as *ff* (fortissimo) and *f* (forte) are prominent. Pedal markings (*Ped*) are used to indicate sustained sounds. The notation includes various accidentals, slurs, and articulation marks. The page is numbered '11' in the top right corner.

Con anima.

8

ff

Ped

ff

Ped

ff

Ped

ff

Ped

462-9

ff

Ped

COTTON PICKERS.

SECONDO.

Notes marked with an (v) must be struck from the wrist.

LE ROY HARTT.

Allegretto giocoso. (Lively and playful) $\text{♩} = 100$

The musical score is written for piano and consists of five systems. Each system has a right-hand staff (treble clef) and a left-hand staff (bass clef). The key signature has two flats (B-flat major or D-flat minor). The time signature is 4/4. The tempo is marked 'Allegretto giocoso' with a quarter note equal to 100 beats per minute. The score includes various musical notations such as slurs, accents, and fingerings. Many notes are marked with a 'v' symbol, indicating they should be struck from the wrist. The dynamics range from piano (p) to forte (f), with crescendo markings. The piece concludes with a final chord in the right hand.

COTTON PICKERS.

PRIMO.

Notes marked with an (v) must be struck from the wrist.

LE ROY HARTT.

Allegretto giocoso. (Lively and playful) $\text{♩} = 100$.

The musical score is written for piano accompaniment. It consists of five systems of music, each with a treble and bass staff. The key signature is one flat (B-flat). The tempo is marked as **Allegretto giocoso** (Lively and playful) with a quarter note equal to 100 beats per minute. The score includes various musical notations such as notes, rests, slurs, and fingerings. There are also performance instructions like *p* (piano), *cresc.* (crescendo), and *f* (forte). The score is marked with 'v' (struck from the wrist) and '*' (fingerings). The first system starts with a piano (*p*) marking. The second system has a crescendo (*cresc.*) marking. The third system has a forte (*f*) marking. The fourth system has a forte (*f*) marking. The fifth system ends with a double bar line.

SECONDO.

The score consists of five systems of music, each with a treble and bass staff. The key signature is B-flat major (two flats). The time signature is 4/4. The music features a variety of dynamics and technical markings:

- System 1:** Starts with a forte (*f*) dynamic. The treble staff has a descending scale with fingering 5 2 1. The bass staff has a descending scale with fingering 1 2. Dynamics include *f*, *p*, and *cresc.*
- System 2:** Features a forte (*f*) dynamic. The treble staff has a descending scale with fingering 5 3 1. The bass staff has a descending scale with fingering 2 1. Dynamics include *f* and *p*.
- System 3:** Starts with a *cresc.* marking. The treble staff has a descending scale with fingering 5 2 1. The bass staff has a descending scale with fingering 1 2. Dynamics include *cresc.* and *f*. There are also markings for *ten.* (tension) and *4/2* (4/2 time signature).
- System 4:** Starts with a *p* dynamic. The treble staff has a descending scale with fingering 5 2 1. The bass staff has a descending scale with fingering 1 2. Dynamics include *p*, *cresc.*, and *f*. There are also markings for *ten.* (tension) and *4/2* (4/2 time signature).
- System 5:** Starts with a *p* dynamic. The treble staff has a descending scale with fingering 5 2 1. The bass staff has a descending scale with fingering 1 2. Dynamics include *p*, *cresc.*, *f*, and *f*. There are also markings for *ten.* (tension) and *4/2* (4/2 time signature).

PRIMO.

5

SECONDO.

The musical score is written for piano and bass. It consists of five systems of two staves each. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score includes various musical notations such as dynamics (*f*, *p*, *cresc.*), fingerings (e.g., 5 2 1, 4 2 1), and articulations (e.g., *Red.*, **).*

System 1: The piano staff begins with a forte (*f*) dynamic and a series of chords. The bass staff has a piano (*p*) dynamic and a series of eighth notes. Fingerings like 5 2 1 and 4 2 1 are indicated above the piano staff. Articulations like *Red.* and *** are below the bass staff.

System 2: The piano staff continues with chords. The bass staff has a piano (*p*) dynamic and a series of eighth notes. Fingerings like 5 3 1 and 4 2 1 are indicated above the piano staff. Articulations like *Red.* and *** are below the bass staff.

System 3: The piano staff begins with a piano (*p*) dynamic and a series of chords. The bass staff has a piano (*p*) dynamic and a series of eighth notes. Fingerings like 5 2 1 and 4 2 1 are indicated above the piano staff. Articulations like *Red.* and *** are below the bass staff.

System 4: The piano staff begins with a piano (*p*) dynamic and a series of chords. The bass staff has a piano (*p*) dynamic and a series of eighth notes. Fingerings like 5 2 1 and 4 2 1 are indicated above the piano staff. Articulations like *Red.* and *** are below the bass staff.

System 5: The piano staff begins with a piano (*p*) dynamic and a series of chords. The bass staff has a piano (*p*) dynamic and a series of eighth notes. Fingerings like 5 2 1 and 4 2 1 are indicated above the piano staff. Articulations like *Red.* and *** are below the bass staff.

PRIMO.

7

First system of musical notation, measures 1-4. The right hand features complex fingering (3 2 1, 4 2 1, 5 3, 3 2 1, 4 2 1, 5 3) and slurs. The left hand has triplets and slurs. Dynamics include *f* and *p*. Pedal points are marked with asterisks and 'Ped.'.

Second system of musical notation, measures 5-8. The right hand continues with complex fingering and slurs. The left hand has triplets and slurs. Dynamics include *f* and *p*. Pedal points are marked with asterisks and 'Ped.'.

Third system of musical notation, measures 9-12. The right hand features complex fingering and slurs. The left hand has triplets and slurs. Dynamics include *p* and *cresc.*. Pedal points are marked with asterisks and 'Ped.'.

Fourth system of musical notation, measures 13-16. The right hand features complex fingering and slurs. The left hand has triplets and slurs. Dynamics include *f* and *p*. Pedal points are marked with asterisks and 'Ped.'.

Fifth system of musical notation, measures 17-20. The right hand features complex fingering and slurs. The left hand has triplets and slurs. Dynamics include *f* and *p*. Pedal points are marked with asterisks and 'Ped.'.

Sixth system of musical notation, measures 21-24. The right hand features complex fingering and slurs. The left hand has triplets and slurs. Dynamics include *p* and *cresc.*. Pedal points are marked with asterisks and 'Ped.'.

SECONDO.

The image displays a piano score for a piece titled "SECONDO." The score is organized into five systems, each consisting of a grand staff (treble and bass clefs). The music is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1 through 5 above or below notes. Arrows point to specific notes, likely indicating accents or breath marks. The dynamics range from *f* (forte) to *p* (piano), with *cresc.* (crescendo) markings indicating increasing volume. The first system begins with a *f* dynamic, followed by *p* and *cresc.* markings. The second system starts with *cresc.*, followed by *f* and *p*, and ends with *cresc.*. The third system begins with *f* and *p*, followed by *f* and *p*. The fourth system starts with *f* and *p*, followed by *f* and *p*. The fifth system begins with *p* and *cresc.*, followed by *f* and *p*. The score concludes with a double bar line.

PRIMO.

The musical score is written for a single melodic line (PRIMO) on a grand staff. It consists of six systems of music. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* (forte), *p* (piano), *cresc.* (crescendo), and *dec.* (decrescendo). There are also fingerings indicated by numbers 1-5 and slurs. A repeat sign with first and second endings is present in the third system. The page is numbered 9 in the top right corner.

The musical score is written for piano and consists of five systems of music. Each system contains a treble staff and a bass staff. The music is in 4/4 time and features complex fingerings and dynamics.

System 1: The treble staff begins with a *mf* dynamic. The bass staff has a *mf* dynamic. The music features complex fingerings and a *ten.* (tension) marking.

System 2: The treble staff begins with a *cresc.* (crescendo) marking. The bass staff has a *f* (forte) dynamic. The music features complex fingerings and a *ten.* (tension) marking.

System 3: The treble staff begins with a *f* (forte) dynamic. The bass staff has a *f* (forte) dynamic. The music features complex fingerings and a *ten.* (tension) marking.

System 4: The treble staff begins with a *p* (piano) dynamic. The bass staff has a *cresc.* (crescendo) marking. The music features complex fingerings and a *ten.* (tension) marking.

System 5: The treble staff begins with a *p* (piano) dynamic. The bass staff has a *cresc.* (crescendo) marking. The music features complex fingerings and a *ten.* (tension) marking. The system concludes with a *ff* (fortissimo) dynamic.

PRIMO.

11

The musical score is written for a single melodic line (PRIMO) on a grand staff. The key signature has one sharp (F#), and the time signature is 3/4. The piece is divided into six systems, each with two staves. The dynamics are mezzo-forte (mf), forte (f), mezzo-forte (mf), forte (f), forte (f), and piano (p) followed by crescendo (cresc.) and fortissimo (ff). The notation includes various musical symbols such as notes, rests, accidentals, and fingerings. There are also some markings that look like 'Led.' and '*'.

LE ROY HARTT.

mf

p

Giacoso (Sprightly.)

p

ten.

Red.

(staccato ad lib.)

The small notes are ad lib.

1950 - 8
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First system of musical notation. Treble and bass staves. Treble staff contains eighth and sixteenth notes with fingerings 1, 3, 4, 1, 2, 1, 2, 1. Bass staff contains eighth notes with fingerings 3, 5, 3, 5, 1, 3, 5. Dynamics include *ten.*, *cresc.*, and *Red.* with asterisks.

Second system of musical notation. Treble and bass staves. Treble staff contains eighth and sixteenth notes with fingerings 2, 5, 4, 3, 2, 4, 3, 2, 4, 5, 4, 3, 2, 1. Bass staff contains eighth notes with fingerings 5, 2, 1, 5, 4, 1, 4, 2, 1, 2, 1, 2, 1. Dynamics include *ten.*, *cresc.*, *f*, *mf cresc.*, and *Red.* with asterisks.

Third system of musical notation. Treble and bass staves. Treble staff contains eighth and sixteenth notes with fingerings 4, 4, 4, 4, 4, 4, 4, 4, 2, 1. Bass staff contains eighth notes with fingerings 4, 3, 4, 3, 3, 3, 3, 3. Dynamics include *Red.* with asterisks.

Fourth system of musical notation. Treble and bass staves. Treble staff contains eighth and sixteenth notes with fingerings 1, 3, 4, 1, 2, 2, 1, 2, 4, 3. Bass staff contains eighth notes with fingerings 3, 3, 1, 2, 1, 3, 3, 3. Dynamics include *ten.*, *f cresc.*, and *Red.* with asterisks.

Fifth system of musical notation. Treble and bass staves. Treble staff contains eighth and sixteenth notes with fingerings 1, 3, 4, 1, 2, 1, 2, 4, 3. Bass staff contains eighth notes with fingerings 3, 3, 3, 3, 3, 3, 3, 3. Dynamics include *ten.*, *ff*, and *Red.* with asterisks.

Con Brio. (*With animation.*)

First system of musical notation. Treble and bass staves. Treble staff begins with a forte (*f*) dynamic, followed by a fortissimo (*ff*) section. The bass staff features a piano (*p*) section. Fingerings (1-4) and slurs are present. Performance markings include *Red.* and asterisks.

Second system of musical notation. Treble and bass staves. Treble staff features a forte (*f*) section, followed by a piano (*p*) section, and then fortissimo (*ff*). The bass staff features a piano (*p*) section. Fingerings and slurs are present. Performance markings include *Red.* and asterisks.

Third system of musical notation. Treble and bass staves. Treble staff features a forte (*f*) section, followed by a piano (*p*) section, and then fortissimo (*f*). The bass staff features a piano (*p*) section. Fingerings and slurs are present. Performance markings include *Red.* and asterisks.

Fourth system of musical notation. Treble and bass staves. Treble staff features a forte (*f*) section, followed by a piano (*p*) section, and then fortissimo (*f*). The bass staff features a piano (*p*) section. Fingerings and slurs are present. Performance markings include *Red.* and asterisks. The system includes first and second endings marked with 1. and 2.

Fifth system of musical notation. Treble and bass staves. Treble staff features a forte (*f*) section, followed by a piano (*p*) section, and then fortissimo (*f*). The bass staff features a piano (*p*) section. Fingerings and slurs are present. Performance markings include *Red.* and asterisks.

Handwritten musical score for a piece titled "Ten." The score is written on two staves, Treble and Bass. The key signature has two flats (B-flat and E-flat). The Treble staff begins with a treble clef and a key signature of two flats. The Bass staff begins with a bass clef and a key signature of two flats. The score includes various musical notations such as notes, rests, and fingerings. There are several annotations in the score, including "ten." at the beginning, "Red." and "*" in the Bass staff, and "3" and "5" in the Treble staff. The score is divided into measures by vertical bar lines.

[illegible]

ten.

f cresc.

3 Ped. *

3 Ped. *

3 Ped. *

3 Ped. *

Handwritten musical score for the song "The Rose Tree". The score is written on two staves, Treble and Bass clef, in 2/4 time. The key signature has one flat (B-flat). The melody is in the Treble staff, and the accompaniment is in the Bass staff. The piece begins with a 2-measure rest followed by a 4-measure rest. The melody starts with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The accompaniment starts with a quarter note G2, followed by a quarter note A2, and then a quarter note B2. The piece continues with various musical notations, including slurs, ties, and dynamic markings such as "ten." (tenuto) and "ff." (fortissimo). The score concludes with a double bar line and a key signature change to two flats (B-flat and E-flat).

dolce. (sweetly)

The musical score consists of six systems, each with a treble and bass staff. The key signature is one flat (B-flat). The tempo/mood is marked *dolce. (sweetly)*. The first system begins with a piano (*p*) dynamic. Fingerings are indicated by numbers 1-5 above or below notes. Slurs connect groups of notes. The notation includes various musical symbols such as notes, rests, and fingerings, along with performance instructions like *dolce. (sweetly)* and *p*. The piece concludes with a final cadence in the sixth system.

First system of musical notation. Treble and bass staves. Treble staff contains eighth and sixteenth notes with slurs and fingerings (1, 2, 3, 4). Bass staff contains eighth and sixteenth notes with slurs and fingerings (1, 2, 3, 4, 5). Rehearsal marks (asterisks) are present. Dynamics include *Red.* and *ten.*

Second system of musical notation. Treble and bass staves. Treble staff contains eighth and sixteenth notes with slurs and fingerings (1, 2, 3, 4). Bass staff contains eighth and sixteenth notes with slurs and fingerings (1, 2, 3, 4, 5). Rehearsal marks (asterisks) are present. Dynamics include *Red.* and *ten.*

Third system of musical notation. Treble and bass staves. Treble staff contains eighth and sixteenth notes with slurs and fingerings (1, 2, 3, 4). Bass staff contains eighth and sixteenth notes with slurs and fingerings (1, 2, 3, 4, 5). Rehearsal marks (asterisks) are present. Dynamics include *Red.* and *ten.*

Fourth system of musical notation. Treble and bass staves. Treble staff contains eighth and sixteenth notes with slurs and fingerings (1, 2, 3, 4). Bass staff contains eighth and sixteenth notes with slurs and fingerings (1, 2, 3, 4, 5). Rehearsal marks (asterisks) are present. Dynamics include *Red.* and *ten.*

Fifth system of musical notation. Treble and bass staves. Treble staff contains eighth and sixteenth notes with slurs and fingerings (1, 2, 3, 4). Bass staff contains eighth and sixteenth notes with slurs and fingerings (1, 2, 3, 4, 5). Rehearsal marks (asterisks) are present. Dynamics include *Red.*, *cresc.*, and *f*.

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (4, 3, 2, 1). Bass staff has a supporting line with triplets and slurs. Dynamics include *mf cresc.* and *ten.*. Performance markings include *Red.* and asterisks.

Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line with slurs and fingerings. Bass staff continues the supporting line. Dynamics include *f cresc.*. Performance markings include *Red.* and asterisks.

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings. Bass staff continues the supporting line. Dynamics include *ff* and *f*. Performance markings include *Red.* and asterisks.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings. Bass staff continues the supporting line. Dynamics include *ff* and *p*. Performance markings include *Red.* and asterisks.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings. Bass staff continues the supporting line. Dynamics include *f* and *ff*. Performance markings include *Red.* and asterisks.

Sixth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings. Bass staff continues the supporting line. Dynamics include *p* and *f*. Performance markings include *Red.* and asterisks.

Gradually softer and softer.

mf

dim.

p

Red.

pp

9

PLUIE de RUBIS.

(SHOWER OF RUBIES.)

To insure a refined and scholarly rendition of the piece the artistic use of pedal as indicated as imperative.
Notes marked with arrow(↓) must be struck from the wrist.

J. Prosinger.

Allegretto ♩ = 100.

The musical score is written for piano in 3/4 time, marked Allegretto (♩ = 100). It consists of four systems of music, each with a treble and bass staff. The music features intricate fingerings, slurs, and dynamic markings. Pedal points are indicated by 'Ped.' with an asterisk. Notes marked with an arrow (↓) are to be struck from the wrist. The score includes various musical notations such as slurs, ties, and dynamic markings like 'p' and 'ten.'

First system of musical notation. Treble and bass staves. Treble staff begins with a piano (*p*) dynamic. The system contains four measures. Fingerings are indicated by numbers 1-5 above notes. Pedal points are marked with 'Ped.' and asterisks below the bass staff.

Second system of musical notation. Treble and bass staves. Treble staff begins with a forte (*f*) dynamic. The system contains four measures. Fingerings are indicated by numbers 1-5 above notes. Pedal points are marked with 'Ped.' and asterisks below the bass staff.

Third system of musical notation. Treble and bass staves. The system contains four measures. Fingerings are indicated by numbers 1-5 above notes. Pedal points are marked with 'Ped.' and asterisks below the bass staff.

Fourth system of musical notation. Treble and bass staves. Treble staff begins with a forte (*f*) dynamic and ends with a mezzo-forte (*mf*) dynamic. The system contains four measures. Fingerings are indicated by numbers 1-5 above notes. Pedal points are marked with 'Ped.' and asterisks below the bass staff.

Fifth system of musical notation. Treble and bass staves. Treble staff includes lyrics: 'cres -', 'cen -', 'do', and 'a tempo.'. Dynamics include *f* and *p*. The system contains four measures. Fingerings are indicated by numbers 1-5 above notes. Pedal points are marked with 'Ped.' and asterisks below the bass staff.

Four systems of piano music for the first part of the piece. Each system consists of a grand staff with a treble and bass clef. The music features complex fingerings, including triplets and sixteenth-note runs. Dynamic markings like 'Ped.' and 'ten.' are present. The first system has a '5 ten.' marking above the treble staff. The second system has an '8' marking above the treble staff. The third system has a '5 ten.' marking above the treble staff. The fourth system has an '8' marking above the treble staff.

To facilitate the execution for small hands the small notes in the chords of the right hand may be omitted in this part.

Risoluto.

Two systems of piano music for the second part of the piece, marked 'Risoluto.'. The first system starts with a forte 'f' dynamic. The music is more rhythmic and chordal than the first part. The second system includes first and second endings, marked '1.' and '2.'. Dynamic markings like 'Ped.', 'P', and 'f' are used throughout.

DANCE OF THE VIOLETS.

VALSE GRACIEUSE.

Notes marked with an arrow (↘) must be struck from the wrist.

PAUL MORI.

Tempo di valse. ♩. - 80. (In waltz time.)

Cantabile. (Singing.)

The first system of the musical score is in 3/4 time, key of D major (two sharps). It consists of a treble and bass staff. The treble staff begins with a half note D4, followed by a quarter note E4, a quarter note F#4, and a half note G4. The bass staff begins with a half note D3, followed by a quarter note E3, a quarter note F#3, and a half note G3. Arrows point to specific notes in both staves, indicating they should be struck from the wrist. The system ends with a double bar line. N.B. (Key of D major.)

For the proper execution of passages and chords in mixed positions see Kunkel's Royal Piano Method page 33.

The second system of the musical score continues the melody and accompaniment. It includes a treble and bass staff. The treble staff has a half note D4, followed by a quarter note E4, a quarter note F#4, and a half note G4. The bass staff has a half note D3, followed by a quarter note E3, a quarter note F#3, and a half note G3. Arrows point to specific notes in both staves. The system ends with a double bar line. N.B. (a little slower.)

The third system of the musical score continues the melody and accompaniment. It includes a treble and bass staff. The treble staff has a half note D4, followed by a quarter note E4, a quarter note F#4, and a half note G4. The bass staff has a half note D3, followed by a quarter note E3, a quarter note F#3, and a half note G3. Arrows point to specific notes in both staves. The system ends with a double bar line. N.B. (a tempo. (resume the time.))

The fourth system of the musical score continues the melody and accompaniment. It includes a treble and bass staff. The treble staff has a half note D4, followed by a quarter note E4, a quarter note F#4, and a half note G4. The bass staff has a half note D3, followed by a quarter note E3, a quarter note F#3, and a half note G3. Arrows point to specific notes in both staves. The system ends with a double bar line. N.B. (cresc.)

N.B. Notice the change of fingering.

Edition Kunkel.

1816 - 4

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Leggiero. (*Lightly.*)

mf

(Key of A major.)

N.B.

f

N.B.

2.

a tempo.

molto rit.

p

N.B.

mf

N.B.

a tempo.

un poco rit.

N.B.

mf

cresc.

N.B.

TRIO.

Cantabile.

Cantabile.

pp

N.B.

N.B.

p

N.B.

N.B.

a tempo.

un poco rit.

cresc.

cresc.

FROLIC IN THE BARN YARD.

Lively. $\text{♩} = 96$.

RONDO.

CARL SIDUS.

(Chorus of the Fowls.)

Chickens, Ducks, Turkeys, etc.

Notes marked with an arrow must be struck from the wrist.

f (Key of C) *p* *f* *p*

f *p* *f* *p*

Cackling of Hens.

(Key of G) *p* *f* *p* *f*

1. 2.

f *p* *f* *p*

f *p* *f* *p* Fine.

The Turkey Gobble, Gobble.

(Key of F)

p *f* *p*

The first system of musical notation for 'The Turkey Gobble, Gobble.' It consists of a grand staff with a treble and bass clef. The key signature is one flat (F major). The tempo is marked 'p' (piano). The melody in the treble clef features a series of eighth notes with slurs and fingerings (1, 2, 3, 4, 5). The bass clef accompaniment consists of a steady eighth-note pattern. Dynamics include 'p' (piano), 'f' (forte), and 'p' (piano) again.

f *p*

The second system of musical notation. It continues the melody and accompaniment from the first system. The treble clef melody has slurs and fingerings. The bass clef accompaniment continues with eighth notes. Dynamics include 'f' (forte) and 'p' (piano).

f *p*

The third system of musical notation. It continues the melody and accompaniment. The treble clef melody has slurs and fingerings. The bass clef accompaniment continues with eighth notes. Dynamics include 'f' (forte) and 'p' (piano).

f *f*

The fourth system of musical notation. It continues the melody and accompaniment. The treble clef melody has slurs and fingerings. The bass clef accompaniment continues with eighth notes. Dynamics include 'f' (forte) and 'f' (forte) again.

The happy Farmer sings.

(Key of B \flat)

p *p* *p*

The fifth system of musical notation for 'The happy Farmer sings.' It consists of a grand staff with a treble and bass clef. The key signature is two flats (B-flat major). The tempo is marked 'p' (piano). The melody in the treble clef features a series of eighth notes with slurs and fingerings (1, 2, 3, 4, 5). The bass clef accompaniment consists of a steady eighth-note pattern. Dynamics include 'p' (piano), 'p' (piano), and 'p' (piano) again.

f

The sixth system of musical notation. It continues the melody and accompaniment from the fifth system. The treble clef melody has slurs and fingerings. The bass clef accompaniment continues with eighth notes. Dynamics include 'f' (forte).



WEDDING MARCH

from
LOHENGRIN.

FRANZ LISZT.

RICHARD WAGNER.

The bridal chamber; to the right, an oriel casement, which is open. Music behind the Stage, at first heard quite in the distance, and gradually approaching nearer; at the middle of the strain, doors at the right and left of the Stage are opened; the Ladies enter leading in Elsa, the King and Nobles leading in Lohengrin; Pages with light go before them.

Notes marked with an arrow (↘) must be struck from the wrist.

Moderato. ♩ - 96.

1936 - 8

Edition Kunkel.

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4

* *Red.* * *Red.* * *Red.* * *Red.* * *Red.* * *Red.*

Cantabile.

* *Red.* * *Red.* * *Red.* * *Red.* * *Red.* *

* *Red.* * *Red.* * *Red.* * *Red.* * *Red.* *

* *Red.* * *Red.* * *Red.* * *Red.* * *Red.* *

cresc.

* *Red.* * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* *

The musical score consists of five systems of piano notation. Each system typically has a grand staff (treble and bass clefs) with complex chordal textures and arpeggiated figures. Fingerings are indicated by numbers 1-5. Pedal points are marked with an asterisk and the word 'Ped.'. The first system includes a '7' above a note in the treble. The second system has a '4' above a note. The third system has a '4' above a note. The fourth system has a '4' above a note and a '5' below a note. The fifth system has a '5' above a note and a '4' below a note. The notation is dense and technical, typical of a 20th-century piano repertoire.

When the two trains meet in the centre of the stage, the Ladies lead Elsa to Lohengrin, they embrace, and remain thus standing in the centre. Eight Ladies walk in slow procession round Lohengrin and Elsa while these are divested of their heavy upper garments by the pages.

The musical score consists of five systems, each with a treble and bass staff. The key signature is D major (two sharps) and the time signature is 3/4. The first system starts with a piano (p) dynamic. The notation includes many notes, rests, and slurs. There are numerous 'Ped.' (pedal) markings and asterisks throughout the score. The page is numbered 6 in the top left corner.

The musical score for 'The Rose Tree' is presented in G major (one sharp) and 2/4 time. It consists of two staves, treble and bass. The melody is primarily in the treble staff, with the bass staff providing harmonic support. The score includes various musical notations such as notes, rests, and fingerings. The piece is marked with a tempo of 'Allegretto' and a key signature of one sharp (F#). The score is divided into measures by vertical bar lines. The first staff has a treble clef and a key signature of one sharp. The second staff has a bass clef and a key signature of one sharp. The score includes various musical notations such as notes, rests, and fingerings. The piece is marked with a tempo of 'Allegretto' and a key signature of one sharp (F#). The score is divided into measures by vertical bar lines. The first staff has a treble clef and a key signature of one sharp. The second staff has a bass clef and a key signature of one sharp. The score includes various musical notations such as notes, rests, and fingerings. The piece is marked with a tempo of 'Allegretto' and a key signature of one sharp (F#).

The King embraces Lohengrin and Elsa and gives them his benediction.

The King embraces Lohengrin and Elsa and gives them his benediction.

The musical score is written for piano on two staves, both in G major (two sharps). The music is in 4/4 time. The upper staff features a melody with various ornaments, including grace notes and slurs, and is marked with fingerings (1, 2, 4, 5). The lower staff provides harmonic support with chords and single notes, marked with dynamics like *f* and *cresc*. The piece concludes with a final chord in the upper staff and a double bar line. Below the staves, there are eight asterisks (*) and the word 'Ped.' (pedal) written in a cursive script, indicating where to use the sustain pedal.

[illegible]

The Pages give a signal to retire; the two trains resume the order in which they entered. During the following all pass before the pair, the men going out at the right and the Ladies at the left of the Stage.

The page contains five systems of musical notation for piano, each consisting of a treble and bass staff. The notation is highly detailed, featuring numerous fingerings (numbers 1-5), slurs, and dynamic markings. The first system begins with a forte (*f*) dynamic. The notation includes many slurs and fingerings, indicating a complex piece. The dynamic markings *Red.* are repeated throughout the piece, often with asterisks. The notation is in a key with one flat (B-flat) and a 2/4 time signature.

System 1: Treble staff has a forte (*f*) dynamic. Bass staff has a *Red.* marking.

System 2: Treble staff has a *Red.* marking. Bass staff has a *Red.* marking.

System 3: Treble staff has a *Red.* marking. Bass staff has a *Red.* marking.

System 4: Treble staff has a *Red.* marking. Bass staff has a *Red.* marking.

System 5: Treble staff has a *Red.* marking. Bass staff has a *Red.* marking.

Cantabile.

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat). The music is written in a 4/4 time signature. The first measure features a triplet of eighth notes in the bass clef, marked 'Ped.' and '3'. The subsequent measures contain various chords and single notes, with some measures marked with an asterisk and 'Ped.'. The system concludes with a measure marked 'Ped.' and a triplet of eighth notes in the bass clef.

The second system of musical notation continues the piece. It features a grand staff with a treble and bass clef. The key signature remains two flats. The music is written in a 4/4 time signature. The first measure features a triplet of eighth notes in the bass clef, marked 'Ped.' and '3'. The subsequent measures contain various chords and single notes, with some measures marked with an asterisk and 'Ped.'. The system concludes with a measure marked 'Ped.' and a triplet of eighth notes in the bass clef.

The third system of musical notation continues the piece. It features a grand staff with a treble and bass clef. The key signature remains two flats. The music is written in a 4/4 time signature. The first measure features a triplet of eighth notes in the bass clef, marked 'Ped.' and '3'. The subsequent measures contain various chords and single notes, with some measures marked with an asterisk and 'Ped.'. The system concludes with a measure marked 'Ped.' and a triplet of eighth notes in the bass clef.

The fourth system of musical notation concludes the piece. It features a grand staff with a treble and bass clef. The key signature remains two flats. The music is written in a 4/4 time signature. The first measure features a triplet of eighth notes in the bass clef, marked 'Ped.' and '3'. The subsequent measures contain various chords and single notes, with some measures marked with an asterisk and 'Ped.'. The system concludes with a measure marked 'Ped.' and a triplet of eighth notes in the bass clef.

The musical score consists of five systems of staves. Each system typically has a grand staff (treble and bass clef) with complex chordal textures and arpeggiated figures. Fingerings are indicated by numbers 1-5. Dynamic markings include *f* (forte) and *ff* (fortissimo). The notation is dense, with many beamed notes and slurs. The page is numbered 10 in the top left corner.

Edition Kunkel.

1936 - 8

T O M.

3

Words by
JESSIE BEATTIE THOMAS.

Music by
CHARLES KUNKEL.

Moderato.

p

Ped. * *Ped.* * *Ped.* * *Ped.* *

I don't know half I'm do - in', I'm so in love with Tom, There's no un sweet as

p

he is in all, all Chris - ten - dom. I see him in the flow - ers, I

rit. *rit.*

see him in the skies, I see him in the sun - set And in the stars that rise.

2 *5* *2* *5* *2* *3*

à tempo.

Edition ^{2ed.} *Kunkel.*

ppp
 'rock - in' or a sing - in' I'm a rock - in' sing-in' Tom. Tom's

pp
 in the preach-er's preach-in' And he's mixed up with the psalm. A

sleep-in' I'm a dream-in' of that dar - lin' fel - low's name, And when the sun's a

rit.

(*slower - at pleasure.*)
 gleamin' I'm dreamin' just the same.

*Red. **

Tempo I.

When church bells are a ring - in' it seems they're wed - din' bells, All

things look to be marry - in'. e'en dais - ies in the dells. My

eyes did sure - ly tell him, his ans - wer he might guess, For

it was ea - sy see - in' that I meant it for yes.

rit. *rit.*

REPEAT REFRAIN.

OUR COLORS.

March.

Notes marked with an arrow (↘) must be struck from the wrist.

JOHN F. ROBERT.

March time. ♩. 112. Giocoso.

1681 - 5

First system of musical notation, measures 1-4. The music is in 4/4 time with a key signature of two flats. The right hand features a melodic line with slurs and fingerings (1, 2, 4, 3, 2, 3). The left hand provides a harmonic accompaniment with chords and single notes. Dynamics include *f* (forte) and *ten.* (tension). A *Red.* (Reduction) marking is present below the first measure.

Second system of musical notation, measures 5-8. The right hand continues the melodic development with slurs and fingerings. The left hand accompaniment includes chords and moving lines. Dynamics include *f* (forte) and *ten.* (tension). A *Red.* (Reduction) marking is present below the sixth measure.

Third system of musical notation, measures 9-12. The right hand features a melodic line with slurs and fingerings. The left hand accompaniment includes chords and moving lines. Dynamics include *p* (piano) and *f* (forte). A *Red.* (Reduction) marking is present below the tenth measure.

TRIO.

Fourth system of musical notation, measures 13-16. The right hand features a melodic line with slurs and fingerings. The left hand accompaniment includes chords and moving lines. Dynamics include *f* (forte) and *ten.* (tension). A *Red.* (Reduction) marking is present below the fifteenth measure.

Fifth system of musical notation, measures 17-20. The right hand features a melodic line with slurs and fingerings. The left hand accompaniment includes chords and moving lines. Dynamics include *f* (forte). A *Red.* (Reduction) marking is present below the eighteenth measure.

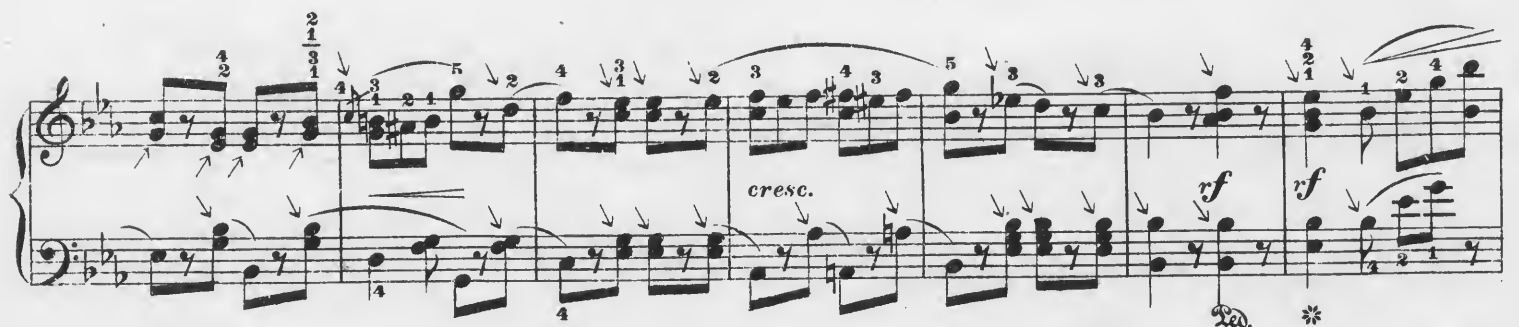
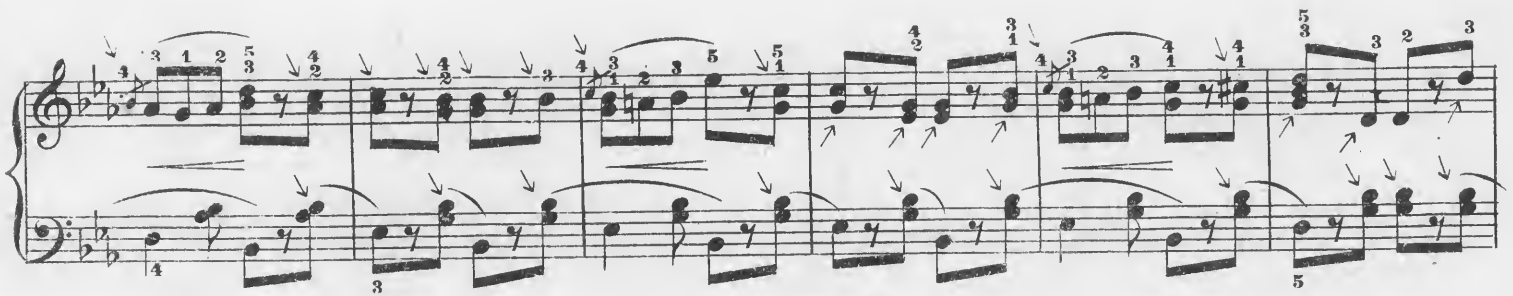
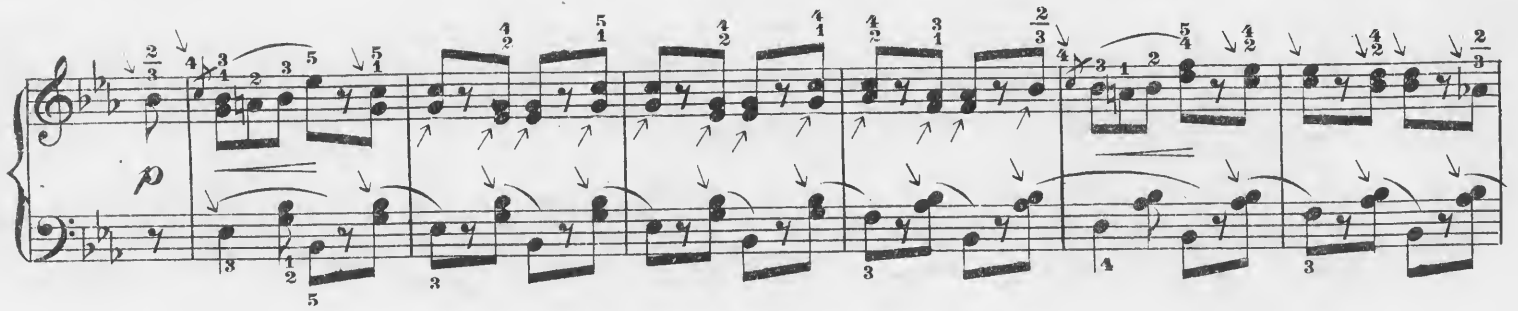
First system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and accents. Bass staff has a rhythmic accompaniment. Dynamics include *p* and *ten.* (tension). Fingering numbers 1, 2, 3, 4 are present.

Second system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and accents. Bass staff has a rhythmic accompaniment. Dynamics include *ff* and *ten.* (tension). Fingering numbers 1, 2, 3, 4 are present. A section labeled "Trombone solo." is indicated.

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and accents. Bass staff has a rhythmic accompaniment. Dynamics include *rf* and *ten.* (tension). Fingering numbers 1, 2, 3, 4 are present.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and accents. Bass staff has a rhythmic accompaniment. Dynamics include *rf* and *ten.* (tension). Fingering numbers 1, 2, 3, 4 are present.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and accents. Bass staff has a rhythmic accompaniment. Dynamics include *ff* and *ten.* (tension). Fingering numbers 1, 2, 3, 4 are present.



First system of musical notation. Treble and bass staves. Treble staff has notes with slurs and accents, including a *ten.* marking. Bass staff has notes with slurs and accents, including a *f* marking. There are asterisks (*) below the bass staff at measures 2 and 4.

Second system of musical notation. Treble and bass staves. Treble staff has notes with slurs and accents, including a *ten.* marking. Bass staff has notes with slurs and accents, including a *f* marking. There are asterisks (*) below the bass staff at measures 2 and 4.

Third system of musical notation. Treble and bass staves. Treble staff has notes with slurs and accents, including a *ten.* marking. Bass staff has notes with slurs and accents, including a *f* marking. There are asterisks (*) below the bass staff at measures 2 and 4.

Fourth system of musical notation. Treble and bass staves. Treble staff has notes with slurs and accents, including a *ten.* marking. Bass staff has notes with slurs and accents, including a *f* marking. There are asterisks (*) below the bass staff at measures 2 and 4.

Fifth system of musical notation. Treble and bass staves. Treble staff has notes with slurs and accents, including a *ten.* marking. Bass staff has notes with slurs and accents, including a *f* marking. There are asterisks (*) below the bass staff at measures 2 and 4.

I'S JUS' YO' LITTLE FUZZY WUZZY KINKY INKY COON.

Words by
JESSIE BEATTIE THOMAS.

Music by
CHARLES KUNKEL.

Moderato.

Piano introduction musical notation. Treble and bass staves. Treble staff has a melody with notes G4, A4, B4, C5, B4, A4, G4. Bass staff has a bass line with notes G3, A3, B3, C4, B3, A3, G3. There are fingerings 1, 2, 3, 4, 5 and a 'p' (piano) dynamic marking.

First two lines of lyrics with musical notation. Treble staff has the melody. Bass staff has the piano accompaniment. Lyrics: 1. Come heah, you lit - tle nig-gah, Come sot on gran-ny's knee. When 2. Oh gran - ny, won't my brudder, Be - neat' de' myr - tle moun', Wake

Last two lines of lyrics with musical notation. Treble staff has the melody. Bass staff has the piano accompaniment. Lyrics: you grows up some big-gah You may be won't hab me up some time or ud - der 'Fo Ga - brils trun - pet souh'!

4

To tell you 'bout yo' dad-dy, He hoed de beans and co'n, He's
 Yu' said he's on - ly sleepin', Dat he would wake some day, De

bur - ied wid yo' mammy Close to de old farm barn, Dey
 an - gels am a keepin' Him mos' too long a - way. So

sold 'em from each ud - der, It broke der lub - bin heart, Dey's
 when it comes to - morrow Let's ask de an - gels' Lo'd If

rest - in' now to - ged - der To neb - ber, neb - ber part. Yu's
brud - der we can't bor - row A lit - tle while from God. It's

a little faster.

'jus' my lit - tle fuz - zy wuz - zy, Kin - ky in - ky, Kin - ky coon, Yu's
jus' 'yo' lit - tle fuz - zy wuz - zy, Kin - ky in - ky, Kin - ky coon, It's

gran - ny's soo - ty too - ty woo - ty, Soo - ty woo - ty, Sta's and moon, De
gran - ny's soo - ty too - ty woo - ty, Soo - ty woo - ty, Sta's and moon, De

morn, de day time and de ebe-nin', Yu's de sun-set, Yu's de noon, Yu's
morn, de day time and de ebe-nin', Is de sun set, Is de noon, Is

jus' my lit-tle fuz-zy wuz-zy, Kin-ky, in-ky, Kin-ky coon. Oh,—
jus' yo' lit-tle fuz-zy wuz-zy, Kin-ky, in-ky, Kin-ky coon. I'll —

shuf-fle yo' feet, my hon-ey, Jus' hoe down de cab-in flo; Den
shuf-fle my feet, yo' hon-ey, I'll hoe down de cab-in flo; Den

go pass yo' cap fo' mon-ey, Dey's white folks der at de do; Buy
sho' pass my cap fo' mon-ey, Dey's white folks der at de do; Buy

gran - ny a red ban - dan - na, Fo' yo' sef a new ban - jo An'
 gran - ny a red ban - dan - na, Fo' my sef a new ban - jo An'

can - dy fo' yo' Su - san - na Wid some of de white folks' dough.
 can - dy fo' my Su - san - na Wid some of de white folks' dough.

Giocoso.

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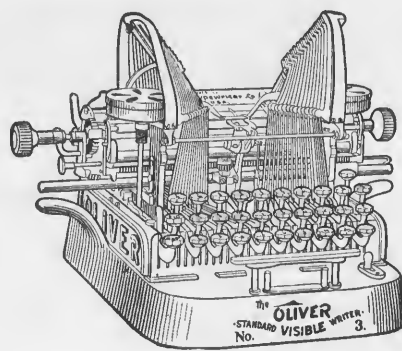
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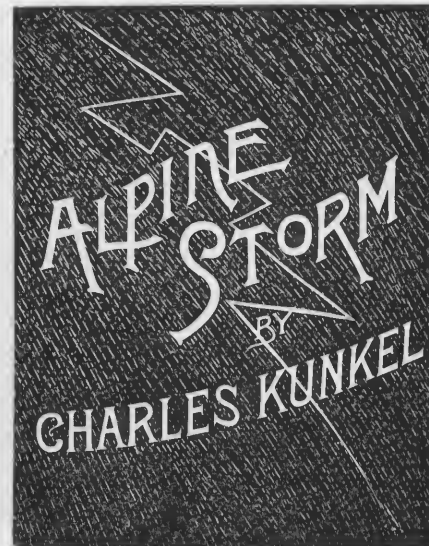
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STEWART RETURNS FROM EUROPE.

George W. Stewart of Boston, Mass., manager of the World's Fair Bureau of Music, arrived in St. Louis after an extensive tour through Europe in the interest of music at the Exposition.

While abroad Mr. Stewart visited England, France, Austria and Russia, and heard concerts, given for his special benefit, by the most celebrated military bands in those countries. In all the capitals he visited, he was accorded a hearty welcome as representative of the Exposition, and everything possible was done to aid him in securing the information he desired.



FESTIVAL HALL.

Mr. Stewart left America on September 8 and went direct to England. In London he heard a concert by the famous band of the Grenadier Guards, which was then playing at the Earls' Court Exposition. Only thirty musicians of the band were performing, but as a special favor, the full strength of sixty-five men took part in the concert.

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In St. Petersburg Mr. Stewart was entertained by the officers of the Cavalier Garde, one of the Czar's favorite regiments. He was tendered a banquet at the regiment's armory. Preceding the banquet a concert for his special benefit was given by the regiment's band, consisting of 75 pieces.

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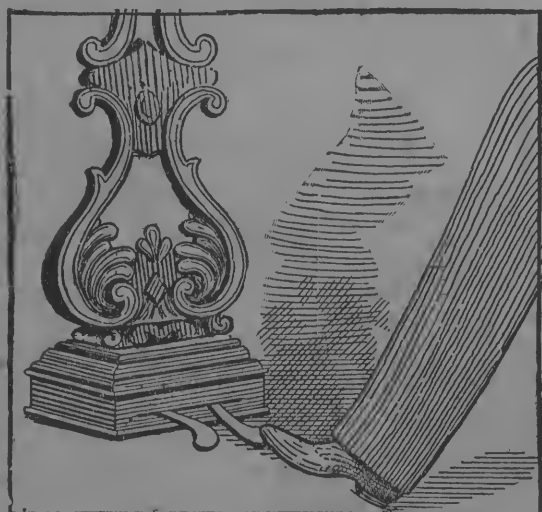
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